# SEX AND GLUE

## HARDCORE ZINE/////No.3

September 2021

wish
bushido code
glacial descent
bitter branches
peace test
tuning
marvel of decay

mission statement:

I created this zine as an expression of my love for hardcore and hardcore adjacent music as well as way to participate I the scene I love more frequently. Contained in the pages of this publication and all subsequent publications are interviews with musicians and artists that I admire. What you will not find is me trashing anyone for their creative output. There's a line. You can like something more or less than something else, and I find it completely ok to say I don't like something, but dedicating printed pages to put someone or a group of people down for having the courage to express themselves and put it out into the world is simply the middling of a narcissistic sociopath.

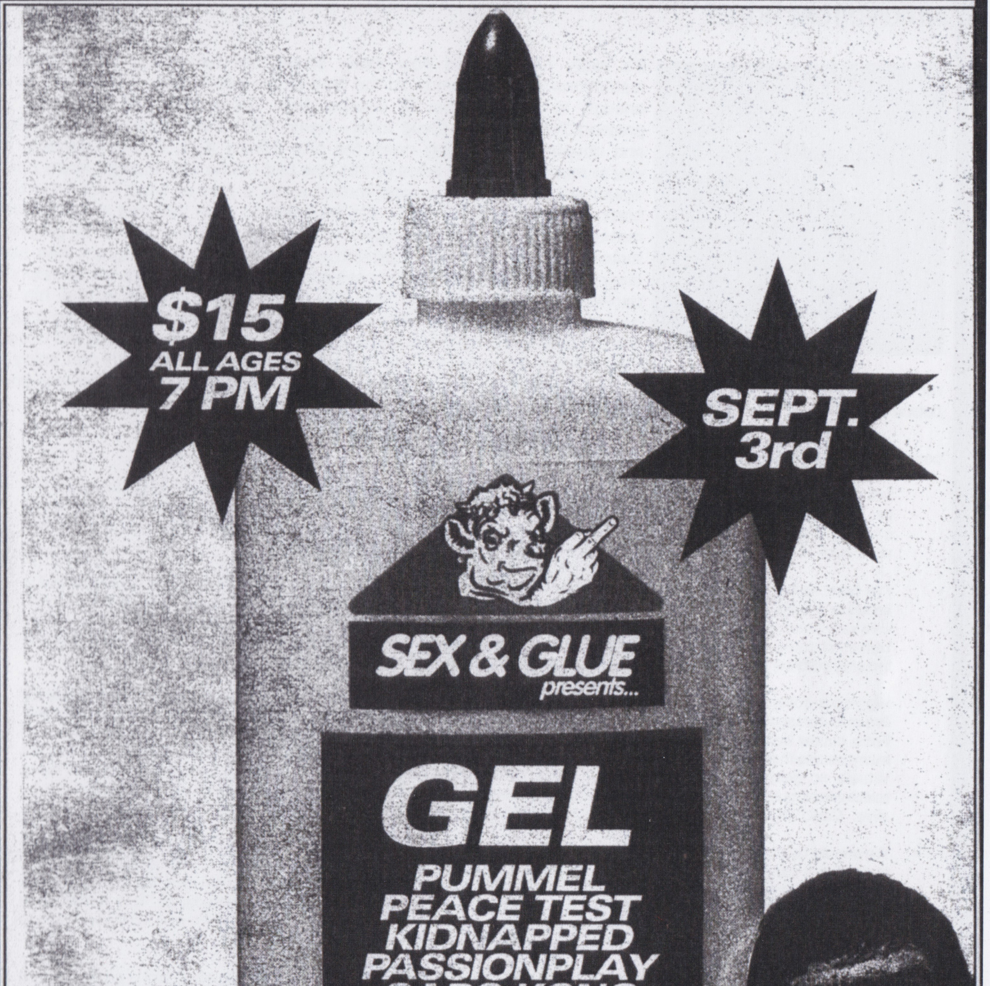
Hardcore and its adjacent subgenres or whatever you wanna call them are not the only thing I listen to. Noise. Industrial. Grindcore. Deathmetal. Doom Metal. Post Rock. Synthwave. Ska. And probably a ton of other genres that I couldn't think of immediately. I'm sure these tastes will surface in some way. It's all part of the eclectic nature that shows were put together in my home scene of North Jersey. Genre and subgenre titles tend to get reshuffled and changed frequently. Mistakes on my part will be made. It's gonna happen. It is what it is. I'm not gonna let superficial categorizations take away from the fun of making this zine.

You will also find vegan recipes. While I don't plan on publishing content advocating for animal liberation, I'm not ruling it out. I am vegan after all. Smash the cages. We are not free until all animals are free and unexploited.

I support non-violent revolutionary politics. I believe Black Lives Matter. Anything a man can do, a woman can do just as well. I admire the courage of and support the LGBTQ community. I believe in questioning authority. I do not believe guilty pleasures are even a thing.

Why am I telling you this? Because my worldview is shaped by the diversity of the people I surround myself with, and while I was able to get a few contributors to this first issue, it is my sincere hope that in future issues, the diversity of thought will go beyond the view of straight white males.

All conventions must be re-evaluated, including those within the hardcore community.



**$15**
**ALL AGES**
**7 PM**

**SEPT.**
**3rd**

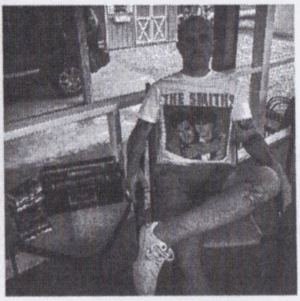
**SEX & GLUE**
*presents...*

# GEL

**PUMMEL**
**PEACE TEST**
**KIDNAPPED**
**PASSIONPLAY**
**CAPO KONG**
**BULLET PROOF..**
**BACKPACK**

ALTONES - 47 N MAIN ST
JEWETT CITY, CT

## INTRO/EDITORS NOTES



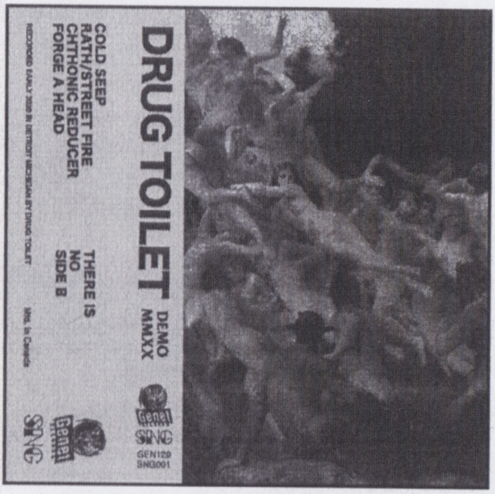
It's really fucking wild how many shows are happening since lockdown restrictions were removed. At the time of this publication, I've been fortunate enough to book shows in Southeastern Connecticut (SE-CT), SNG has pressed TWO releases (Drug Toilet - Demo 2020 and Slutbomb - Promo 2021) and couple more coming down the pike (Kirkby Kiss, Glacial Descent), and you're reading the third issue of this zine that I in no way thought many people would indulge in. I'm beyond thrilled to be a part of what I consider to be hardcore's latest golden age. It's important to note that this aforementioned renaissance is due in large part the diversity that this scene in general is fostering. Not long ago, I posted a lengthy rant on instagram tiles about diversity as it related to the success of Lil Nas X, the subsequent homophobic backlash he received, and the way the younger faction of the hip hop community rallied around him and fostered his success. I'm including it as the intro to SNG no. 3 not because what I say is totally fresh and new, but because the parallels between the two genres, and the success both can enjoy are rooted in a take no prisoners approach to mindfulness and respect. I hope this latest issue finds you well and at peace. Thank you again for reading. I can't believe anyone cares what I have to say.

posted 7/29/2021 on IG:

> I don't really comment on Hip Hop stuff too much because I'm not invested in it the same way I am in hardcore, but the two have parallels that reflect the world we live in. The stuff that DaBaby said during a performance was an ignorant and cowardly indirect dig at Lil Nas X. LNX has the number one song in the country and probably the world right now and this other dude is just so overcome with homophobia that he can't handle the video.
>
> I've been saying over and over...that hardcore is in its second golden age right now. The reason that it's happening is because it's the most diverse it has ever been. There are more women involved. There are more people of color involved. There are more members of the LGBTQ community involved. That diversity has created a fresh sound and feel, backed of course by the democratization of the recording process and robust networking tools like social media. Literally the only problem right now is that there is too much new music, and that's a very good problem to have.
>
> Hip Hop is going through the same moment. One isn't emulating the other. The barriers for entry are looser, the world we live in is demanding justice, equality, honesty. Real isn't recognizing real... real is acknowledging the world around itself. For a couple hundred dollars, you can write, record, mix, master, promote, distribute and perform your art in front of as many people that want to listen. You can spend as little or as much time on it as you like and most importantly... there are virtually no gatekeepers to this process. Major Labels do not matter at all. Small labels are just convenient niche tastemakers guiding the listener through the wilderness if that's what the listener needs. It's a very unique time to be alive. Could LNX be as successful as he is now with all those former moving parts of industry in place? No.
>
> We should be thankful for that. We are finally shedding ourselves of the old way. The failed movement of the hippies led to corporate music consumption via classic rock radio, terrible revivals of foregone moments in time as seen through the rose colored lenses of the same generation that brought you serial killers, reaganomics, the pet rock, the highest divorce rate, the highest crime rates, the lowest literacy rates and now an all new lower life expectancy. This is the same generation ironically clinging to relics of far out hippies while simultaneously panning CRT and I'm sure right now, trying to find a clever way to bring up "the good things the south did" at thanksgiving.
>
> Don't like Industry Baby? You tapped or clicked on the video, you can tap or click something else. Got a problem with a woman in a hardcore band singing about some of the most traumatizing things that happened to her... don't buy the record. Don't go to the shows. You have a choice: to foster this creativity by indulging it or you can ignore it and go make something yourself. This, unfortunately (for the racists/sexists/homophobes/xenophobes), is one of the rare moments where I cite market forces and proudly tell you to shut your ignorant mouth, find a fucking island somewhere and go die on it. No one will miss you. Your bullshit opinion doesn't matter because it stems from disconnected talking points put in place by a moral superiority that quite frankly was never really very moral to begin with.

SHIT I LISTENED TO WHILE I PUT THIS ZINE TOGETHER
○ BIG SHIT - S/T EP
○ TIGER'S JAW - I DON'T CARE ABOUT HOW YOU REMEMBER ME
○ SED NON SATIATA - MAPPŌ
○ CONVERGE - LIVE ON BBC1
○ VEGAN REICH - THE WRATH OF GOD

# NEW FROM SEX AND GLUE

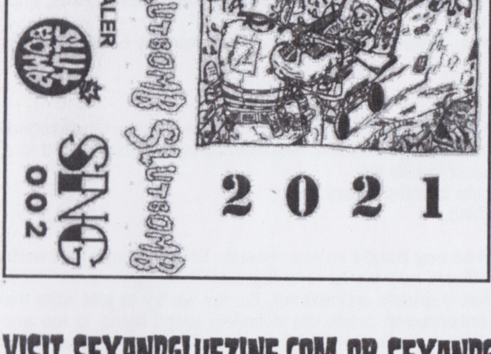

DRUG TOILET
DEMO
MMXX
COLD SEEP
RATH/STREET FIRE
CHTHONIC REDUCER
FORGE A HEAD
THERE IS
NO
SIDE B
RECORDED EARLY 2020 IN DETROIT MICHIGAN BY DRUG TOILET
Mfd. in Canada
Genet
SNG
GEN129
SNG001

## DRUG TOILET - DEMO MMXX

(SNG001)

This is a limited edition cassette reissue of the mysterious demo from Detroit's shadowy underbelly that became a cult classic amongst underground tape traders in 2020. It is a joint release between Sex And Glue (US) and Genet Records (EUR).

FFO: Infest, Man Is The Bastard, Integrity and GISM


SLUTBOMB
SLUTBOMB SLUTBOMB SLUTBOMB
FEDERAL ARMS DEALER
FURTHER BEHIND
SHELLFISH
SLUT BOMB
SNG
002
2021

## Slutbomb - Promo 2021

(SNG002)

Midwestern fastcore from Cincinnati, with a twist of PV. Limited to 50 burgundy cassettes. Debut LP due out soon!

FFO: C.H.E.W., Gel, Fast Times

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# MARVEL OF DECAY

Big thanks to Matt from Passionplay for cluing me in on this band. They are from the fucking town I live which I should mention is sort of giving birth to a lot of moody death and sludge metal! MOD has just the most punishing riffs and really strong, albeit small catalog. They definitely need some attention.

**I've always lived by the mantra that if your local death metal band is good, then you're basically set.... do you agree?**
I would have to agree with that, although we're a little biased being in a death metal band and all. I hope we're a decent enough one for Norwich anyway.

**Is your band name a reference to something?**
The name isn't really in reference to anything in particular. It's basically a play on the term, "marvel of modern mechanics" or a "marvel of science and innovation." We just happen to be a Marvel of Decay.

**You guys crossover with hardcore really well. Are you into hardcore as well?**
We are absolutely fans of hardcore and are influenced by a lot of different bands in the hardcore genre. We all like a wide range of different genres including hardcore. I'd say we definitely gravitate towards the more violent and beat down type hardcore bands when it comes to inspiration for this band.

**How do you feel about "deathcore"?**
We consider deathcore to essentially be pop-deathmetal. The early deathcore bands are a huge influence on our sound for sure. Sometimes the genre gets a bad rap, but we consider it deathmetal anyway. Same with slam, a lot of grindcore, and same for a lot of black metal. To us it's all deathmetal.

**If you could only do/hear one for the rest of your life what would it be: dissonant chords, metal squeal, dive bombs. For the record my answer is always dive bomb.**
Spencer: I'd probably have to go with a dive bomb as well. Maybe a sharp pull on the whammy bar into a dive bomb. I love that.

John: Yea I'd say dive bombs as well.
Kyle: If we're talking about only hearing one of these things for the rest of our lives, I'd probably go with dissonant chords. Because I'm a loser. But also, I feel like there would always be some new interval or harmony to find in a dissonant chord. The others would drive me nuts for the rest of my life lol.
Ray: I'm gonna have to go pinch harmonics it changed my life learning to play them.
Greg: Metal Squeal for me. Super iconic. Goes with everything.

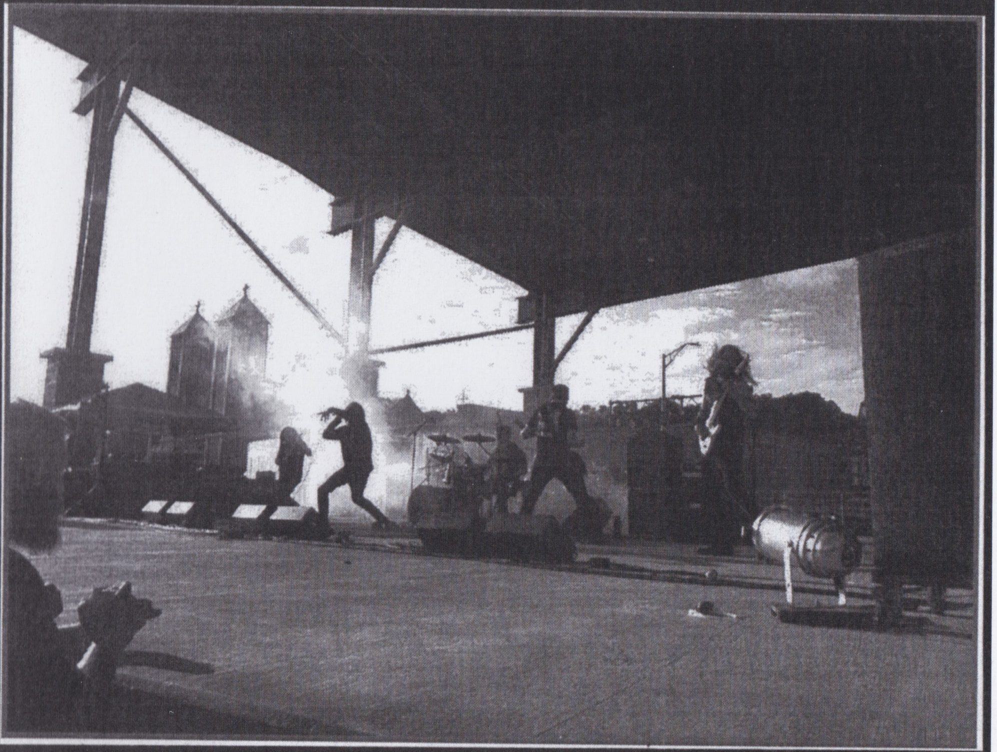
**You guys know how to write a breakdown just as good as any band I've ever heard. Did you guys just write the one for *Entombed In Iron* and then say to yourself "Fuck, now we have to top this"?**
First of all thanks for the praise on Entombed in Iron. That is greatly appreciated. I'd say we try to just write the break downs to suit the song. Some songs don't have breakdowns at all. We definitely aren't trying to top any particular ones, but our next release will have some pretty gnarly ones. We do tend to end our sets with Entombed in Iron though.

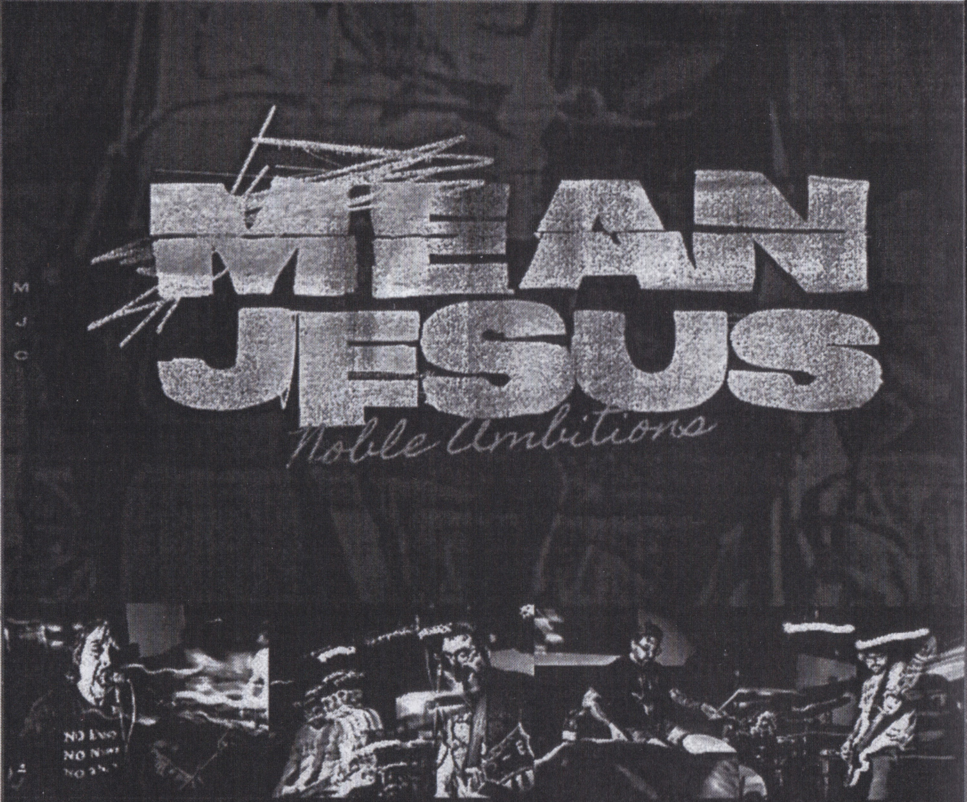
**What have you been listening to lately.**

We've been listening to a lot of our friends bands stuff lately. Svn.Seeker's Means to an End, they're melo-death from CT. Bayht Lahm's Gente De Sal (Mitos Falsos), grindcore homies from New Jersey. Capo Kong, they're beat down hardcore from, CT. Passionplay of course, you know those guys for sure out of Providence. We're really excited for our buddies in Framework from New Jersey/New York to release their new stuff. The band Insurrector out of Wallingford, CT is absolutely worth checking out, they play thrashy/punkee/speed metal madness.

**Last Words**

Spencer: Go fast and take chances, shred the gnar, rip and tear until it's done, but most importantly I have not yet begun to defile myself.
John: Keep death metal alive and don't be a dick.
Ray: We ride with kings on mighty steeds across the devils plain.
Kyle: I don't have any last words.
Greg: Keep on chooglin'





9/24/21
GGT 001: MEAN JESUS, "NOBLE AMBITIONS" 7" — THE FIRST PHYSICAL RELEASE FROM THIS MELODIC HARDCORE BAND FROM VIRGINIA BEACH. FOUR SONGS IN THE VEIN OF SILENT MAJORITY AND PAINT IT BLACK FROM FORMER MEMBERS OF CONVERGE, CANEPHORA, INVALUABLE, AND BAD KOREA.

GGT

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# TUNING

Bay Area is bumping right now, everyone knows that. But hidden just behind bands like Sunami, World Peace, Gulch and Drain is a band like Tuning, who lean more into the melodic DC sounds rather than beatdown poundings and thrash riffs. Tuning's new EP, A Beacon In Impossible Seas, is available now through Indecision Records.

(photo credits: Andrew Repack / John Malley / Dave Mandel)

**Who are you? what do you do?**
I'm Jeremy and I am the microphone holder for Tuning.

**Tuning is an odd name for a band. Could you tell me how you ended up with that name?**
When the band was first coming together, I was listening to a lot of Avail, and "Tuning" is my favorite song of theirs. I was also listening to a lot of Metallica, and they prepare for each show into the "Tuning Room" to get in sync. I liked the idea that Tuning could mean getting in sync with others and yourself and how you related to them and the world. I'm big on communication. I think it's important to encourage dialogue about the human condition. Tuning may not be the best name, but it means something to me and it's ours, ya know?

**Between you guys and Discourage, Bay Area has a pretty cool soundtrack. What other Bay Area bands should I have on my radar?**
Gulch, Drain, Screaming Fist, Urban Sprawl, Scowl, Cell Rot and Mass Arrest are band that pretty much rule, not saying their aren't others; I haven't been to a show since February 2020 due to the pandemic and in June 2021, being immunocompromised, I'm still waiting to dive back in. Some stuff has fallen off my radar. The aforementioned bands all did stuff during the pandemic or I saw them right before the shutdown. Gulch and Cell Rot being my favorites- VERY different type of stuff from Tuning.

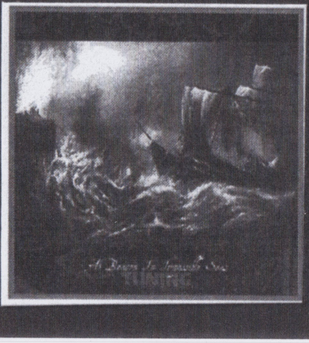
**You guys had a very emotive delivery on you last release, how much of that delivery is finding it's way into the new stuff?**
Vocally and lyrically, I would say that this has only increased. I really put as much of "me" into the lyrics and delivery. Some of the lyrics resonate deep with me and at times are very painful personally. I think it's something most people can relate to, a relationship crumbling and falling into the ocean with no hope of it ever rising to the surface again. I lived there, amongst the plummeting rock longing to be back on the cliff's edge, but knowing the icy water was coming, for over a year- During a lockdown with family 3,000 miles away. It was a very isolating time, and I think at times it still is, I'm in a much better place now and a lot of that has to do with the cathartic nature of creating "A Beacon in Impossible Seas." I really hope that people can enjoy it… as a collection of songs and body of work I am deeply invested and proud of it.

**I don't know much about living in the Bay Area, but I know it's very expensive when it comes to housing. How do you play music there and not get priced out?**
All of us have careers outside of music, so really the only investment is time and right now it pays great dividends to our wellbeing.

**What's your favorite Dag Nasty song?**
Exercise. I think you can hear some "Wig Outness" in my song writing sometimes. I think Can I Say is a flawless record, but I think Exercise is their best song. I think of all the times I would listen to that song in high school and just feel better, ya know? It was a dream come true to see Dag twice and meet Shawn Brown and his wife Michelle and just chill. I gave him a hug. The "85-86" collection was on constant rotation for me for years and Shawn exudes a genuine quality that really makes me feel good to my core, I had to thank him with a hug. The second time I saw them, they did Exercise, I know Shawn didn't sing on Wig Out, but him fronting that band and singing that song is still legitimate- it felt so good to sing that song with like 300 other Dag disciples!

**What have you been listening to lately?**
AFI, Ekulu, Chubby and the Gang, The Chisel, Cell Rot, Gulch, Drain, Cro-Mags, Time and Pressure, Metallica, Mindforce, Dead Heat, Bent Blue. This is what I've been jamming a lot the past month or so.

**Last Words**
If you are struggling, in crisis and need help, please reach out to someone, there are resources available locally in cities and states in the US and 1-800-273-8255 is the phone number for the National Suicide Prevention Lifeline.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TUNING

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# PEACE TEST

Providence is my adopted city. Some great record stores, incredible places to eat, a small but thriving scene... what more can you ask for, other than a new Peace Test record? I love this band. At the time of putting this layout together, they were in the studio recording the follow up to Uniform Repression. You and I know its gonna be a banger.

**Tell the people who you are, what you do and where you are from?**
I'm Nolan Cambra, I'm the Vocalist of Peace Test. I'm from Dartmouth, Massachusetts but, currently reside in Bristol, Rhode Island.

**Lots of good bands in Rhode Island. The Ocean State seems to be having a moment right now, why do you suppose that is?**
Good question, I think Rhode Island is currently in a lull. The scene is great and the shows are usually pretty well attended but, there's only a handful of bands I can think of currently. It's quality over quantity I feel. RI has a really good resumé of past bands like Product of Waste, Verbal Assault, Verse, Rampage, and of course Dropdead (who are still killing it). Bullet Proof Backpack is a really cool band with young kids doing it right, we need more bands with new faces.

**Did you think that Uniform Repression would get the reaction that it got?**
I honestly didn't, I'm surprised that anyone outside of MA/RI actually cares. We've played maybe 12 shows in our time as a band, all in New England. Shipping shirts and tapes to these random Countries and States is really cool to see. I suppose the Internet plays the biggest role in that, if you put out a decent product and people share it around it's bound to do alright in the end.

**Lots of anticipation for Pry. What can listeners expect?**
I almost see it as a "return to form" it's a good continuation of the 7" but, I think the songs fit well with the "vibe" of the Demo and Promo songs. We don't really stick to a formula. People say we're a Powerviolence band but, we're not. We just write songs that we think are good, even if they're all over the place. Hardcore is hardcore in my head so, if you like Peace Test, you'll like the Record.

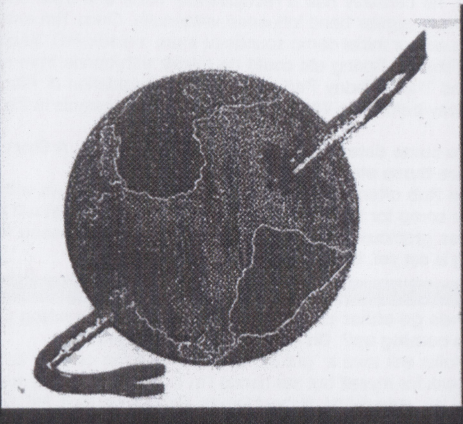
**Now that the world is opening back up, our interactions with each other are going to be different going forward. Do you think hardcore in general will experience any of these changes in interaction at shows?**
It might be strange for a little bit but, I think everyone will bounce back to some sort of normalcy. A Hardcore show without any interaction or movement is some real weirdo shit. I'd rather get punched in the head than just stand around with my arms folded all night.

**I keep hearing that the 7" is a dead format, even though releases throughout the scene have become more streamlined and much shorter, so is it really dead?**
The 7" is my preferred Vinyl format. I suppose I understand it from a business perspective with price margins and all that but, I also understand that someone doesn't want to pay for a $15 LP with 5 minutes of Music. It's all a money pit anyway so, I suppose it's up to preference. Nothing is ever really dead.

**My ideal show starts at 7. It has 3-4 bands with set times spanning from 15-25 minutes an takes place in a small room that has been repurposed to accommodate 50-75 enthusiastic people (no HC tourists). What's your ideal show? Why?**
You pretty much nailed it with your description. I'd hope for closer to a 15 minute set from each band. Small rooms are always better. Most important to me is Proximity to my House, sounds lazy but, I value my free time because I work a lot so, driving over an hour or so just isn't usually worth it for me. I know I'm a Poser, right?!

**What have you been listening to lately?**
I'm generally just listening to Podcasts honestly, some Music, some Comedy. As far as music goes, I'm pretty all over the place and there's not a lot of Hardcore in there. I've been listening to a lot of Samiam, Purple Mountains, Leatherface, Pedro The Lion, Silversun Pickups, Sugar, etc. The new Fiddlehead and Internal records are great.

**Last words?**
Thank you Brian, for asking me to do this. I'd just say support To Live A Lie, Atomic Action!, MA Glory. Listen to Internal, Brother, Wound Man, Bullet Proof Backpack, Darklands... Wound Man and Darklands have new music coming out soon so, definitely be on the lookout for that.



# BITTER BRANCHES

Bitter Branches introduced themselves to me with a pretty explosive EP called “This May Hurt A Bit”. Atomic Action! put it out (talk about picking winners). They just dropped a pretty sweet single Along Came A Bastard (ACAB mother fuckers). Give that a spin. New album coming soon so be excited.

**I guess my questions are limited in scope because Where It Went pod did a pretty good job of obtaining your deep dark secrets and i waited til the very last minute to put together questions for you guys, so we'll start with the obvious... who are you and what do you do in Bitter Branches?**
This is Jeff TIrabassi and I am the drummer for BB.

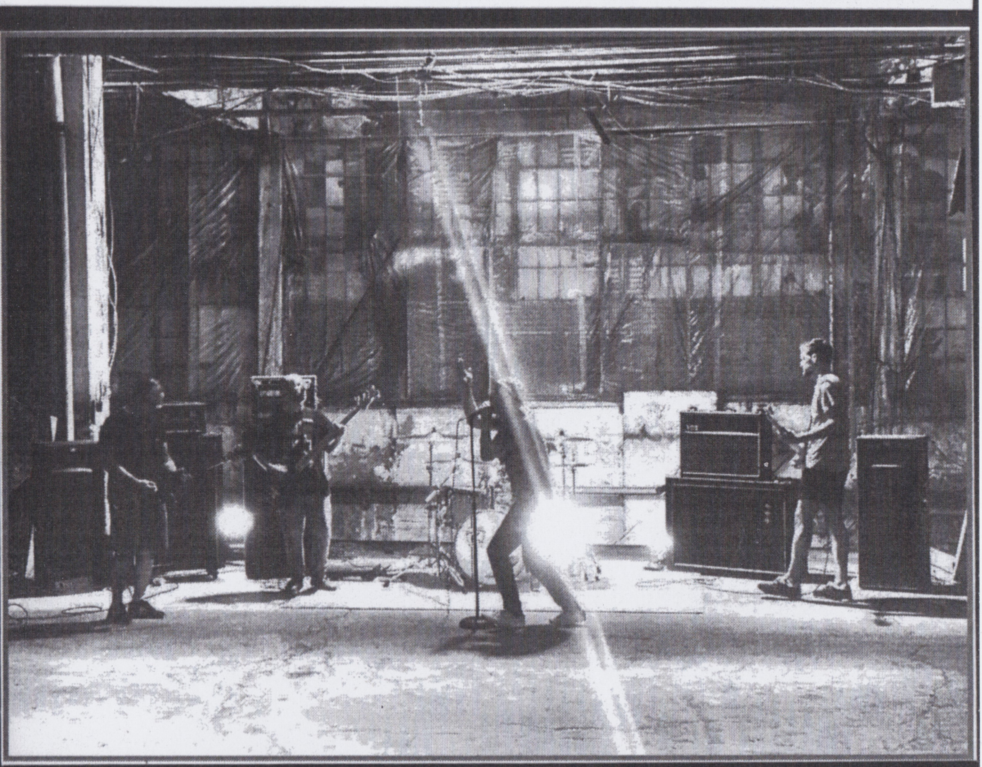
**You guys just dropped a really nice single ahead of an album. Has the album been recorded already? Does it have a title?**
Thanks! Yeah, we recorded all the tracks for both the single and the LP in April at Noisy Little Critter in Downingtown, PA with Mike Bardzik, Kurt Ballou and Zach Weeks mixed it and Brad Boatright mastered it. The title comes from general frustrations with decisions people make…it's called “Your Neighbors Are Failures” and it comes from a line in a song on our first EP. The LP will be out on Equal Vision Records in early October.

**Obviously Tim Singer is fronting this band, so there's the inevitable comparisons to Deadguy and Kiss It Goodbye, as well as No Escape. You, Jeff, were in Walleye... Bitter Branches doesn't sound like any of those bands, but at the same time there's some familiarity to the music... what influences were you drawing from as a whole and were they different influences than your previous bands?**
As far as Tim is concerned, he certainly has a recognizable voice and style and parallels to previous bands are inevitable. That said we all have similar band influence vernacular. Once Tim entered the fold as our vocalist, Matt and I knew we could expand on our initial demo sounds of more melodic HC. Bands like Verbal Assault,“Can I Say” era Dag Nasty, Soul Side, Rites of Spring etc could be mixed with bands from early Sub Pop days, Touch & Go, AmRep etc and Siouxsie and The Birthday Party all built on a foundation of Black Flag's aggression. That playlist has been on steady repeat way before the Walleye days and were constants in the van when Walleye was on tour.

**i had heard that there were some dates planned with Every Scar Has A Story, but they were canceled due to the COVID 19 outbreak. Are those string of shows gonna happen?**
Tim and I communicate with Rob often and we have discussed doing shows with both ESHAS and 108. Tim and I also helped curate a benefit comp for the Southern Poverty Law Center that will be a split release with Hellminded and Atomic Action. Rob was gracious enough to include a new ESHAS song for that. As for concrete plans for doing shows tighter nothing is set yet, but they will definitely happen.

**Older hardcore dudes kinda go either way on the new stuff that's coming out. How do you feel about the the newer/younger bands coming up? Do you have any favorites?**
It seems that many older folks will take a “get off my lawn” position on new bands and may be out of touch with newer bands. I can only speak for myself but the bands I'm digging on include many of the bands that will appear on the comp Therapy, Colonial Wounds, FAIM, School Drugs, GEL, Truth Cult, HIRS, Rid of Me, Exhalants. Some other bands not on the comp would be Fixation, Change and Bullet Proof Backpack. We played with BPB this past weekend and they killed it.

**What are some of the differences you see in the culture now as opposed to when 20-25 years ago?**
Certain elements don't change. To go back to the shows we played this weekend, the show in Rhode Island was a great mix of young kids and old heads coming out. Time and distance has allowed us to have a better sense of manageable expectations and offers perspective. After the show Saturday we reconnected with people we may have played with 25 years ago and stayed up for hours exchanging stories which is one part of the culture that our tribe is good for.



**What have yo been listening to lately?**
Three of us listen to a lot of hip hop. Easy Prey is a Texas band we dig. Matt made a rad playlist we listened to over the weekend that went from Angel Olsen, 13th Floor Elevators, Sharon Van Etten, Bo Diddley, Black Thought, Hot Snakes to Weyes Blood. We are starting to write the next LP so the influences have to be set to guide our path.

**Last words**
We appreciate the support everyone has given us over the past year, the opportunities our past experiences are allowing us. We definitely know this is a fleeting situation and are going to try our best not to squander it within the restrictions we have personally and within the global health guidelines we have to be mindful of. Get vaxxed, support local music and venues. Many people depend on this and we need to do our best to fortify this outlet. Cheers.

bitter
anches

BITTER
BRANCHES

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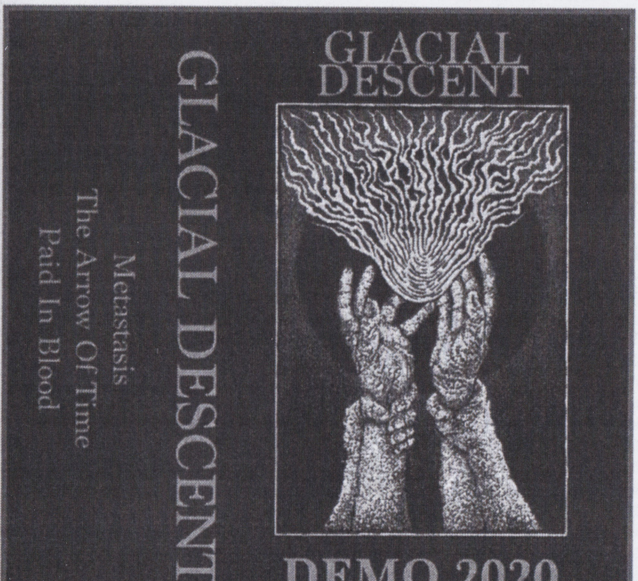
# GLACIAL DESCENT

Since the moment the 2020 Demo from Glacial Descent hit my ears, I've been obsessed. Paid In Blood is an ass-beater and the future is looking bright for this left-wing militant-vegan blackened HC band. I really cannot wait to hear more.

**What's your name and what do you do in Glacial Descent?**
My name is Aspen. Glacial Descent started as a solo project so I started out doing pretty much everything but I brought my good friend Torie on board after the demo came out to play bass.

**I'm sure you've gotten some comments on the band name... what made you choose that name? I was strapped in and ready for something Post-rock when I put on your demo for the first time. That's clearly not what I got.**
That's funny! I can't remember anyone mentioning it but I've thought the same thing. Originally, I named the project after 'Rotten Soil' by Entombed but decided having an HM-2 band with a name derived from the godfathers of the sound was a little on the nose. After I decided to change the name from Rotten Soil I spent a lot of time churning through ideas. I had several names that were more in line with what you expect in hardcore and metal but none felt right. I even have a list of potential Dis(fill-in-the-blank) names as an homage to my d-beat influences but they didn't click either. Eventually, I started thinking outside the box a bit and landed on Glacial Descent. I tend to be a bit doom-and-gloom so it just felt right. I also feel the name fits with the general spirit of the project. I didn't set out with the intention of making music that doesn't fall neatly into particular genre descriptions but I have a broad array of influences and I didn't want to needlessly foreclose any creative pathways because the project is supposed to sound like this or that. As a result, I have songs equally influenced by Wolfbrigade and Disrupt as they are by Harms Way and Bolt Thrower. Having a name that doesn't comport with genre conventions was a continuation of that approach.



**Your demo is fucking fire. Did you expect people to go bananas for it?**
I tried hard to avoid having any expectations leading up to the release and I'm incredibly grateful for the response it's gotten. It was the first time I'd written an entire release from the ground up and because I was the only person working on it, I had complete freedom to do what felt right. It was invigorating to release something that was in many ways a reflection of myself, but it also forced me to reflect more critically on feedback, positive or negative. I really had to own critiques of it because the music, the lyrics, production decisions, etc. were all mine. As an aside, I've heard from several people who were excited to hear some vegan metal/hardcore that isn't just derivative 90s worship. I love bands like Morning Again, Arkangel, and Strife but I'm tired of bands recycling the same sound over and over. That's not to say I'm not guilty of it in the past or that Glacial Descent transcends influences or that there aren't other bands like Sect doing something similar, but breaking from the strictures of the 90s sound is part of what has made Glacial Descent so exciting.

**Did you record 20 guitar tracks for the demo? It feels like there are at least 20 there.**
I really appreciate the sentiment but a whole lot of credit is owed to Brad Boatright over at Audiosiege. The demo was the first time I'd ever tried my hand at recording/mixing and Brad really did a lot to make it sound much better in the mastering process. Except for a few sections where I had multiple guitar parts going at the same time in 'Paid in Blood,' I had a single guitar track on each side. I paired my HM-2 clone from Lone Wolf Audio with my old Dual Rectifier for both. I played the HM-2 through the clean channel on the left and through the dirt channel on the right.

**So what's next?**

My next big project is a longer EP/shorter LP that I'd love to release as a 10". The music is all written and I've recorded demos for each song so now I just need to finish writing lyrics and get everything properly recorded. Going into this release, I wanted to challenge myself to write music that expanded my technical abilities as a musician so I leaned heavily into the death metal influences that were less present on the demo. I balanced that out by also emphasizing some of my heavier d-beat and Swedish hardcore influences. In the meantime, you and I have been talking about doing a little something cool to tide people over until that happens. I've also been in talks with another band about doing a split to fundraiser for left-wing organizations facing fascist repression in the Philippines. Otherwise, Torie and I also play in a death-doom band called Holy Death. We have an ep that just came out on vinyl through Seeing Red Records and have a full length coming out this fall. Torie takes the lead in Holy Death and he is really just an exceptional musician and songwriter so it's been an incredible experience working with him on both projects.

**What have you been listening to lately?**

I've really been into the albums released by Big Brave and The Body earlier this year. Big Brave came on my radar when they toured with Sunn 0))) in 2019. They had just released A Gaze Among Them (which ended up being my album of the year) and their performance blew me away. They have an awe-inspiring approach to minimalist guitar music that is absolutely massive despite not having riffs. Their new album, Vital, goes toe-to-toe with their last album and is a strong contender for my 2021 AOTY. Their singer has a powerfully emotive voice that cuts through their pummeling wall of sound with lyrics that are thoughtful, relevant, and biting all at once. I first got into The Body when they released 'Released From Love/You Whom I Have Always Hated', a collaborative album with Thou who has been one of my favorite bands since 'Peasant' came out in 2008. I've always loved splits but a full-blown collaborative effort in which bands were actually writing songs with one another was something I'd never heard of in heavy music. I was hooked. They have since released a string of solo and collaborative albums that are truly exceptional. Their newest release, 'I've Seen All I Need to See' is particularly compelling. Theystart with a foundation in harsh noise but keep everything grounded with their doom metalroots by retaining traditional rock instruments like drums, guitar, and bass. The result is something fucked up and disorienting but heavy as fuck at the same time. Otherwise, I've been listening to my standard mix of crust/d-beat, death metal, and Holy Terror stuff. To name particular albums, 'Absolut Country of Sweden' by Anti-Cimex, 'Revelation Nausea' by Vomitory, 'Methods of Human Disposal' by Gravesend, and 'Unstoppable War' by Blind to Faith have gotten a lot of play time lately.

**Last words**

From settler-colonial white supremacy to rampant sexual violence and environmental collapse, there is a seemingly bottomless well of death and destruction overdetermining our day-to-day existence. As much as any other point in history, hatred is a supremely dignified response. Hatred is powerful in that it is a state of refusal. It drives us to reject the world as it exists and to demand something the current order can never provide. It relentlessly pushes back against established notions of what is good, what is possible, and what is real. It is a wedge that drives open cracks in the ideological façade that obscures and reproduces our subjugation. In her most recent novel, Jenny Hval writes, "maybe hatred isn't about burning something to the ground, but about discovering a flame that illuminates the darkness, a match that ignites or creates something new." At its very best, underground music is an opportunity to break from limits imposed on us by the current reality, to establish new flows of creativity and modes of cooperation that resist capture by the multitude of oppressive and exploitative social relations characterizing class society. Class struggle always takes place first in the ideological realm. That said, ideological class struggle is never sufficient in itself. Despite their capacity for resistance, the lines of flight generated by underground music are hardly impervious to capture and recuperation. That these genres have historically been dominated by their most privileged participants and that their respective scenes have become increasingly shaped and propelled by market forces are evidence of the reterritorializing power of capitalist ideology. If we want punk, hardcore, and metal to retain and expand their viability as weapons in the ideological class war, if we want to preserve any semblance of their vitality as subversive art forms, we must consciously resist capture. We must not allow the lowest common denominator (i.e. braindead male aggression) to define the terms of our rage and strip it of its transformative power. We must resist the depoliticizing conflation of subversion and transgression. We must always orient ourselves consciously toward the objectives of the communist war machine.

A LOVERS QUARREL
compilation

# SEX AND GLUE ZINE: THE PODCAST

LISTEN ON APPLE/SPOTIFY or WHEREVER PODCASTS ARE AVAILABLE

FOLLOW @SEXANDGLUEZINE ON INSTAGRAM

# BUSHIDO CODE

Bushido Code is from Western PA. I was drawn to their album by the throwback artwork and I ended up liking their music so it turned out to be a pretty effective marketing strategy. If only everyone appreciated Clevo meets NYHC but smothered with even more thrash and metal. As I was writing this blurb, I purchased the Japanese version of The Ronin from Upstate Records. I felt like I deserved it.

**What's your name and what band do you play in?**
Mike Ledet from the band Bushido Code

**Where is your band name from? I'm vaguely familiar with Bushido Blade, the game. Don't worry, there will be other video game questions further down.**
LOL! The band name actually came from a movie called Shogun assassin. It was like this dope samurai move Derrick loved. Pasito code what's the code to the samurai live their lives based upon. Super disciplined and hard as fuck!

**I think your album is dope, and for a bunch of nerdy reasons, not the least of which is the artwork. It's throwback. Obvious aesthetical comparisons to Merauder's Master Killer. Who did the art? It looks like something that would come out of NYHC in the early to mid 90s. Do you have a connection to that scene?**
The art was done by our guitar is a Derrick Voricci. We were going for more of a throwback to the original thrash albums we loved as a kids. We also love that Merauder record a lot. We all go way back in the hard-core scene. We've all been members of Vans in the past that I played a lot of shows with a lot of bands in the hard-core seen.

**Speaking of Ronin and Samuri and stuff like that... did you play Ghost of Tsushima at all?**
No I don't personally play video games I've definitely seen that game online. But I'm pretty sure Rocco is really into video games he's our drummer I'll have to ask him.

**Any plans to put The Ronin on vinyl?**
That is definitely the plan. Let Upstate Records know you guys want vinyl lol. The weight on vinyl is so long right now. But it's definitely in the books to get done

**What have you been listening to lately?**
Malevolence, Testament, Twitching Tongues,Brick by brick, departed, gloves off, street strut, D block, Extinction AD stuff like that lol.

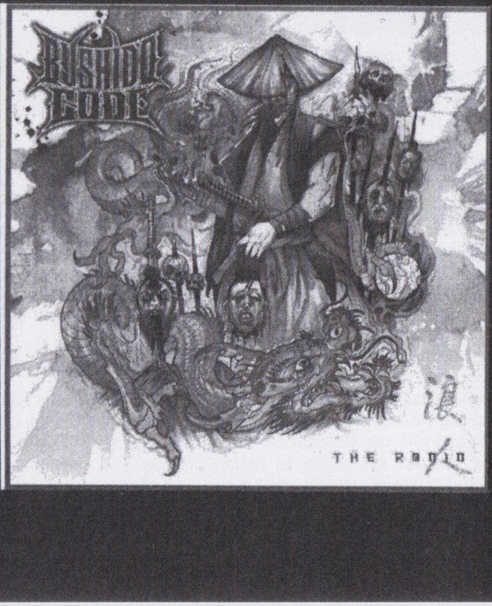
**Last words**
Thank you for this opportunity to say hi to everybody. Thanks for everybody who's checking us out and give us a chance. Please follow us on our social media's give us likes download our stuff because Everyone of you is the reason we do this. Matter fact do it For every band you like it matters more then you know.

**You guys have a sound that I don't think many could confuse. It's metalcore, which depending on what day it is, can be a good thing or a bad thing. But the 9 songs on the Ronin don't alienate hardcore people, or metal people, or thrash people. I find what often gets labeled as metalcore is bland and boring. How do you feel about? What music did you set out to make as Bushido Code?**
We meant to make a metal record. Primarily a thrash metal record. But you can't get rid of your roots there your roots so we end up coming out very crossover. But the truth is I feel that it has a little bit for everybody. A little hardcore a lot of metal and some straight trash on top. Couldn't be more proud of his record.

**Who wins in a fight: ronin or viking? Since Viking metal is a thing already, and there's pirate metal, is their room for Ronin or Samuri metal?**
I think it would be a tough battle Vikings are super cool. I mean that was in our intention at all. We just have mad respect for some reason they're metal as fuck. Growing up in tattoo shops Learning about the history. So damn hard. Honestly I don't know what's more metal than that!

**In Relic of War you say you 'eat bones'... is that true? Why is that song about?**
I'm so stoked you brought this up. That song was written in a swords perspective. Like if the Sword was telling your its story. That's one of my favorite songs on the record lyrically.

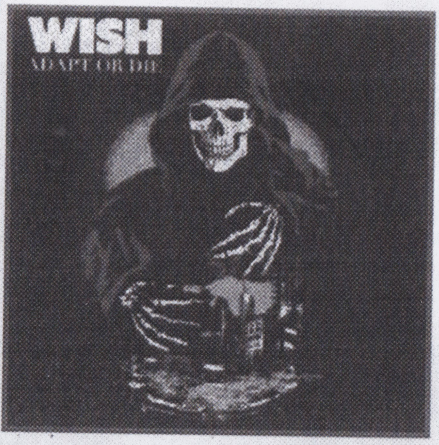
**I love Prelude To Battle because I'm a pretty big Metallica fan and it has the feel of a Hammett intro. What's the best Metallica album?**
Oh so are we! I personally believe that master of puppets is the best. But I'm pretty sure Derrick would say ride the lightning. It's super tough though. Let's just say those first four albums freaking



# WISH

Out of Tampa, WISH are making some serious noise. If you are down with Betrayed, a little bit of Bold and a lot of Terror, then look no further. Adapt or Die hits hard, cuts deep and could be left on repeat for those among us who want something close to youth crew but leaning into thrash.

**What's your name and what do you do?**
Tyler Denslow. I'm a recording/mixing engineer and I play guitar in WISH



**What drew me to your EP was the artwork for Adapt Or Die. I think it's familiar sure, but it's also beautiful. It's a top notch grim reaper, how/why did you decide on that?**
Maxime Tremblay did the artwork for our album. He has been one of my favorite digital artists from the past couple of years. I noticed him first working with bands like Gatecreeper and Power Trip and I really wanted something similar. Even though I wouldn't say we sound anything like either of those bands, the art provides a broader representation of what we could sound like other than just a hardcore thrash band. Especially in this day and age, the art is just as important as the music to build a fan base. I wanted something that captured peoples attention but also kind of bridged genres so that even if you didn't listen to hardcore thrash you might check it out.

**Is TERROR an influence for you guys? I hear that and fair amount of Urban Discipline (BIOHAZARD)**
Terror being an influence for us is almost an understatement. We are all over 30 (cept j gip he 27) so bands like Terror, Trapped Under Ice, Biohazard, and Blacklisted were a huge influence to us growing up. When we were starting to write there were a lot of bands going more the metalcore route following Vein, Sanction, Code Orange, Knocked Loose. It seemed like there was a new generation of kids that weren't really into the bands that we were into growing up. The bands that sounded like Backtrack, Down to Knowing, or Cruel Hand seemed to be few and far between. So we knew we wanted to start a band that paid more homage to that style.

**At the end of Conflict Of Loyalty, there's a speech that's obviously pretty relevant right now. Can you tell me where that's from and why you chose to include it.**
(Kenny, Vox) That sound clip is from a speech given by William Haden In Pittsburgh in 1968. I saw that cip months before that song was written and knew I wanted to use it. For me personally it just demonstrates the frustration POC have had to shoulder and still shoulder. The only request thats been made of this country by poc is a ture recognition of human rights and I just thought it was fitting that something from 68 is still relevant now. The same request echoed through history time and time again. I'm tired of asking, which is why knowing who's a friend and who is a foe is important.

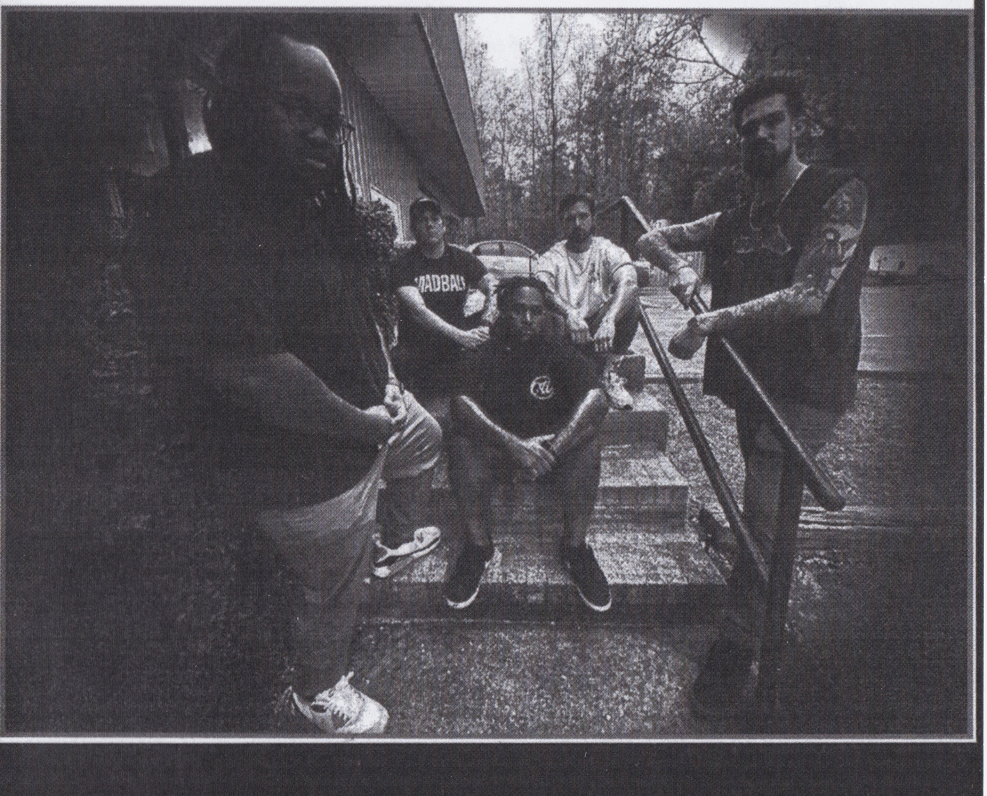
**Do you guys consider yourselves a political band? Is hardcore political by its nature? Do you think the hardcore scene is lacking political/social awareness?**
I think that if you are a hardcore band and don't address some of the social/policitcal issues within your art you are missing the point. I think this is a big part of what makes hardcore/punk different than other genres. Its values and the messages that have been passed on throughout the years resemble ideologies of being progressive. Incorporating these aspects into art has the ability to create change and sparks necessary conversation. I'm not saying that every band has to be like Racetraitor but using your platform to actually do something that does more than benefit your self interests i think is very important.

**Based on the end of No Masters, it's not hard to decipher that you guys have at least an appreciation for hip hop. How do you think Hip Hop is going these days? Personally, I don't think much in hip hop has been very good for quite a few years. Maybe a few singles, but nothing has knocked me over the way it was a decade or so ago. Do you feel the same?**
(Kenny, Vox) We love hip hop and believe hip hop and hardcore are a lot more alike than people realize or even give them credit for. Just like you've got skate punk and beat down you also have club bangers and woke rappers and everything in between. I think the pandemic brought out a real weird side to a lot of artists and for the sake of the art form in general I think that's good. When I was growing up my dad had me listen to a lot of very woke and conscious rappers and would talke shuit about the more ignorant stuff. As I grew up and started making music of my own I realized that even tho it's an art form used to express frustration and outline hard times in our communities its also art and art should be fun so as much as i may not vibe with club bangers aor a song that glorifies drug use or whatever, those people are artists and are allowed to express that however the see fit. However, nothing beast 03-07 hip hop.

**How did you guys link up with Andrew Kline and WAR RECORDS?**
WAR records had been on our radar for a little bit. We really liked what Andrew was putting out and we took a shot in the dark to see if he liked the demo. Fortunately he did and it's been awesome ever since. Working with a single person who takes his label seriously is a breath of fresh air and makes things go so much more smoothly and efficiently.

**What have you been listening to lately?**
Ekulu, Sector, Age of Apocalypse, Be All End All

**Last Words**
WAR RECORDS, KOTP, Tallahassee Hardcore to the top.



# SIDE ONE/TRACK ONE

## CONVERGE - THE SADDEST DAY

from Petitioning The Empty Sky (Ferret, 1996)

- Tommy Cash

Sex and Glue Zine has an audio entertainment wing that comes in the form of extremely specific podcasts. We recently wrapped up a retrospective on Converge, in which we went through their discography album by album, track by track. We were joined by various guests and gained a ton of perspective on the artistry of the band. Every episode we spent time talking about the opener, and in honor of us wrapping up our very long, very detailed deep dive into Converge, I'd like to spend a little time talking about what could arguably be the greatest opening track in the history of music. Eat shit Beethoven's 5th Symphony. Put in a breakdown and then come talk to me.

"The Saddest Day" is the first track on Converge's 1996 release "Petitioning the Empty Sky." It's also the first Converge song I ever heard. It was put on a mix tape for me by a friend. It was also the first track of that particular tape, so it still stands as a Side One, Track One for me, no matter how I look at it. I had zero warning. I got the tape, put it in my stereo and it was off to the races. The chord that ruined hardcore plus gratuitous cymbal chokes took me by surprise, and then that voice came in. I'd never heard a band that had a singer like Jake Bannon. It's been just a touch under 30 years and I still haven't, to be perfectly honest. I've heard his voice compared to a dog barking through a distortion pedal, and while I think that's unjustly cruel and dismissive of a generational vocal and lyrical talent, it's pretty apt if you hate this kind of music.

This whole track is unbridled energy. As a 15 year old listening to this, I was struck by the pure urgency of it all. The whole song seems to be careening forward like a freight train with a conductor who died with his hand pushing the throttle forward. It's just riff after riff after riff that sounds like their leading up to the end of the world. And then there's the breakdown. Juhnt Juhnt Juhnt Ja Na Juhnt. Read those words. You'll hear it. And then it gets fast with a solo that could probably be placed in literally any Slayer song. Hardcore kids with leftover Slayer riffs? Nah. Hardcore kids with legit Slayer riffs.

The song builds and builds, and just when you think it can't get heavier or crazier, it does. We talked a lot on our podcast about how incredible Ben Koller is, but Damon Bellorado pulls off some pretty wild stuff in this song. The double bass is wild, the signature Converge sound of the bell of a ride cymbal, and the hairpin turns are all keystones of Converge's sound and you really hear the beginnings of it on this track. Converge never really came across as a singalong band to me, especially since you can't really tell what Jake is saying most of the time anyway. "The Saddest Day" has two legitimate singalong parts, and it just adds to the pure grandeur of the song.

I remember going to see Converge for the first time. I spent the whole week leading up to the show thinking "Are they gonna play 'The Saddest Day'? Am I gonna survive?" And then they closed with it and not only did I survive, I thrived. I danced as hard as I'd ever danced for the breakdown, and then somehow ended up on top of the pile-on for the "Every-time you justify" part, which was my plan all along. Screaming into the microphone being shoved into my face by the outstretched arms of Jake Bannon is something I'll always remember. It wasn't exactly a life changing moment by the strict definition of the term, but there was definitely a feeling of walking into the show terrified of what might happen, to walking out of the show knowing that I survived that explosion of energy and lived to go see it again and again. "The Saddest Day" is the ultimate set closer. And then one day Converge decided "We're gonna open shows with it." And they did, and it was even better. Seeing them open with it was like mainlining nostalgia for me. The same shock of hearing those chords without expecting it came flooding back and it was such a beautiful moment. Being surprised by "The Saddest Day" is a beautiful thing.

The beauty of "The Saddest Day" is that the first time you hear it, you have no idea what's coming next and you're constantly surprised, but the millionth time you hear it, you know exactly what's coming next and you see the artistry of the way the song is constructed and all the transitions that get you there. You start having opinions like "the slow to fast breakdown isn't even the heaviest part of the song." You listen to this song a million times and join a new band and you play a riff from it and wait to see if anyone recognizes it, and if they don't you start thinking about how to get out of playing with that band. You start telling your friends that are into prog rock that it isn't noise, they just don't get it. You start getting really protective of something that you don't own. But you also start getting protective of a piece of art that the outside world will probably never hear, and even if they did, would never understand.

We spent a lot of time on our podcast talking about tracks you would play to get someone into Converge. Do you ease them into it? Do you play "Glacial Pace" or "No Heroes" or "Homewrecker?" I think you should do what was done to me, and hand someone an unmarked piece of media and tell them to hit play, and let "the Saddest Day" happen without any preamble or warning. They might hate it. They might make it ten seconds and turn it off and say that it's just noise. But then again, they might not. They might end up falling in love with the chaos and the artistry. They might end up with Converge tattoos and wild opinions on Swedish Death Metal. I don't know which option is better, but I know which one I chose.

# REVIEWS

BRAIN ITCH
FORCED TO PAY
BRAIN ITCH - FORCED TO PAY
FORCED TO PAY
DRAGGING THE FLAG
HOLLOWED
LIVING HELL
WARNING SHOTS

### Brain Itch - Forced To Pay (self-released)

Brain Itch has fucking riffs. Honestly, thats enough of a review. If you need to know one thing, it should be that Forced To Pay rips you to shreds with riffs from front to back. The 5-song EP is the bands final effort, as indicated by the final note on the insert "Thanks To Anyone Who Gave A Fuck". Total bummer. This was my first foray into the band's jams. Did I mention they got riffs?... good ones. The opening title track may lull you into a false sense of medium tempo before they slam full speed into Dragging the Flag a UK inspired distortion driven slapper. Getting to the track Living Hell will be worth your while. Head to their band camp to get a copy before they are gone.

FFO: Peace Test, Conflict

Bullet Proof Backpack
Promo 2021

### Bulletproof Backpack - Promo 2021

4 minutes of in your face catchy riffs off their EP Total Lockdown hailing from Newport, Rhode Island i give you Bulletproof Backpack. The sound they deliver gives me massive similarities from the late 80s in my opinion and I could have swore I was listening to a Crippled Youth again but given the raw aggression they deliver they are well along their own path in the Rhode Island scene. Sex And Glue have been cool enough to put them on a banger lineup featuring Peace Test(RI), Gel(NJ) , Pummel(MA) and more on September 3rd in Jewett City, CT. I'm extremely excited to see what BPB has to bring to the table in the near future. They're available on all streaming platforms.

(Bmore Brian)

Cold Steel
Will of Spiritual Cleansing

### Cold Steel - Will Of Spiritual Cleansing

Hitting the Tampa, FL scene by storm Cold Steel is a crossover hardcore band who I believe have a lot of potential to do great things in hardcore. The chaos and exuberance they don't fail to deliver was one of the first things I took note of. Their debut EP Will Of Spiritual Cleansing is a straight 12 minutes of what I believe is the proper steps forward into the future of our hardcore scene. Recently having their first show at Brass Mug in Tampa, they'll sure be swarming through the east coast with more upcoming shows in the near future. Songs that stuck out to me were the songs titled Wildfire and Well Runs Dry. I can tell they put their heart into this record and it shows in full capacity. They are available for streaming on Spotify and Bandcamp!

(Bmore Brian)

C4
CHAOS STREAKS

### C4 - Chaos Streaks

This band has been in my rotation for a while now since their debut EP Goes To War in 2109 through Tribe Dream and Triple B records. Representing Boston hardcore proudly and with a bang I give you C4. When I first checked them out I firstly noticed the raw in your face sound they do not fail to deliver. Extremely catchy and holds the aggression I look for in today's hardcore. They've recently released their sophomore project Chaos Streaks through Triple B records this past January and it does not fail. The tracks Force Fed and Basher Jailbreak I'd have to say are my favorites off this project providing a pissed off sound that has me going 20mph over the speed limit. I highly recommend checking these guys out. You will not be disappointed!

(Bmore Brian)

IF YOU WOULD LIKE TO SUBMIT YOUR MUSIC REVIEW, EMAIL:
**SEXANDGLUEZINE@GMAIL.COM**

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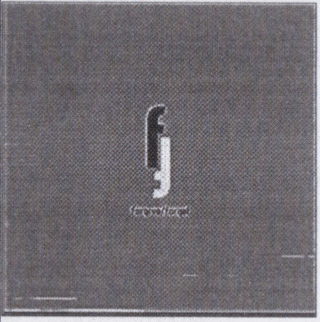
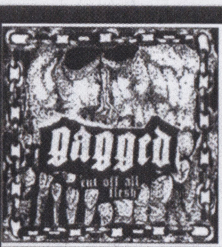
for



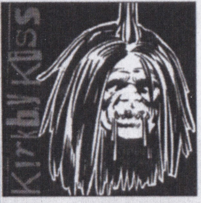
### Forgive / Forget - Leave With What You Came For 7" (GGT Records)

Over 20 years ago, members of Battery, Six Going On Seven and Youth Of Today wrote and recorded a demo. That project was called Forgive / Forget and that demo is finally seeing the light of day, much to the delight of its triumvirate composed of Brian McTernan, Sammy Siegler, and Josh English. Even after so much time has gone by, the driving 3 song effort feels as fresh as any post hardcore foray in 2021. Josh, with his angelic voice, is able to cut through fuzz addled guitars, delivering heartfelt and genuine lyrics that fans of Samiam and Supertouch would gush over. Sandwiched between tracks 1 and 3 is Half Bad, a somber standout clocking in at 4 mins that catches you with the same feels you got when you listened to the final Title Fight album. Everything sounds vibrant and full, a credit to the prodigal know how for which McTernan has been lauded time and time again. A window into the late 90s is available... and it comes in the form of "Leave With What You Came For."



### Gagged - Cut Off All Flesh 7" (self-released)

As someone who has matured enough to value and appreciate visual aesthetic, Cut Off All Flesh had it all for me before I even put it on my turntable, from the cover to the screen printed b-side. The reverb soaked vocals of the title track pull hard from the black metal production of whatever Scandanavian country you'd prefer, however this is not a 7" from a black metal band. This is the screaming filthy step brother of punk and hardcore and blackened crust with solid riffs a full on anger. Rat's Among Us was the track I liked the most, but it was tough to pick just one.
FFO: Charles Bronson, Golden Milk, GISM.



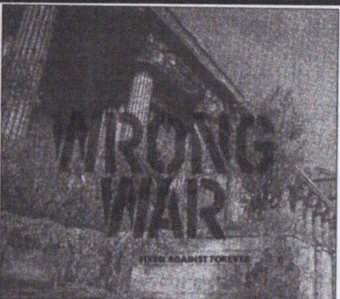
### Kirkby Kiss - Listen Closely EP (self-released)

Listen Closely is the second extended play that Kirkby Kiss has bestowed upon the ears of the world in 2021 (seek out Bleeder, it has a two-tone reworking of a pretty famous of Check Wepner as the cover art). In doing so, the South Jersey 5 piece have shown their performative evolution cementing their identity in under 8 minutes. Natale Amato's vocals takes the biggest leap forward, channeling one part early Limp Wrist Martin Sorrondeguy and the angry howl of Dwid Hellion. Backing him are 4 songs that would fit well in the catalog of a band like F-Minus but with the added NJHC aesthetic.

Unit X
war on self, war on everything

### Unit X - War On Self, War On Everything (Patient Zero)

UNIT X really comes out swinging with their cassette War On Self, War On Everything. All eight songs were recorded in their practice space over the course of two sessions in 2019 and 2020. The result is an aggressive collection of raw energy sung from the stomach and spewed into the world over solid riffs. I found track number two (Blue) to be the real ripper of the bunch. The way it closes out is my favorite part. It could sit among anything in the early revelation catalog. Eight songs in 2021 almost seems daunting, but they are surprisingly trim. The release comes to an end in less than 10 minutes, but you never feel cheated. Somewhat deceiving is the way the tape is setup. All 8 songs are on SIDE A while the info on the tape outer panel of the layout leads you to believe that the sessions are split up. It only matters is your a dick tho. Everything on one side is the most sufficient way to digest this near seamless hardcore treat.
FFO: Vanguard., Extricate



### Wrong War - Fixed Against Forever LP (Atomic Action!)

Fronted by Council Records honcho Matt Weeks, Wrong War's sound is rooted as much in NY Punk and DC Hardcore as it is hometown heroes, Articles Of Faith. Weeks howls like a young Vic Bondi across 9 songs in a slick 20 minutes, spewing vocals alongside a contemporary twist on punk and hardcore. This reminds me a lot of the more subversive stuff I used to listen to as I was getting into the harder to find elements of punk and hardcore in my youth. The guitars on this album are wild and there's an eclectic mix of elements of D-beat and street punk kept fresh by inventive guitar effects and uptempo charisma. Brian Simmons/ Atomic Action! sure knows how to pick the winners.
FFO: Articles of Faith, Fear, Dead Blow Hammer, Battalion Of Saints.

# R.I.P Brendan "Stu" Maguire

REACH THE SKY///BANE

ICE CREAM EATING MOTHERFUCKER, THAT'S WHAT YOU ARE
XXXXXXXXXXXXXXXXXX
MINOR TREAT

## THANK YOU FOR TAKING THE TIME TO READ THIS.

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